

LUCASFILM

F·A·N C·L·U·B



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DARTH VADER RETURNS IN
GEORGE LUCAS' SUPER LIVE ADVENTURE!

BEHIND-THE-SCENES ON THE STAR WARS COMIC!

THE SPECIAL EFFECTS OF JURASSIC PARK!

THE FAN FORUM



Young Indy

...I am writing to you in concern of the ground-breaking television show, *The Young Indiana Jones Chronicles*. I had never really been into action/adventure movies, shows, etc. In fact, I had never even seen the *Star Wars* or *Indiana Jones* movies. But I saw an advertisement for ABC's new show and thought, "why not give it a try?"

I quickly became hooked. I then rented the *Indiana Jones* movies and have since seen the *Star Wars* movies at various times on TV. I am proud to say that I am now a diehard fan. *Young Indy* had been temporarily taken off television once before. I protested, writing first to the local branch of ABC, WJET-TV, and they forwarded my letter to the network. I received a reply from them. But now, *Young Indy* isn't just being taken off temporarily — this time, it seems, it's for good. I am therefore asking all of you for your help. Please send letters to ABC requesting the return of this program. On behalf of Indy and myself, thank you in advance for your support in this campaign to "save Indy."

Rachel E. Kovacs, Erie, PA

...I guess the Dark Side has won, at least temporarily. According to today's *Chicago Tribune*, ABC has cancelled *The Young Indiana Jones Chronicles*. As a fan of



the series and of George Lucas' work in general, I just want to tell fans not to give up yet.

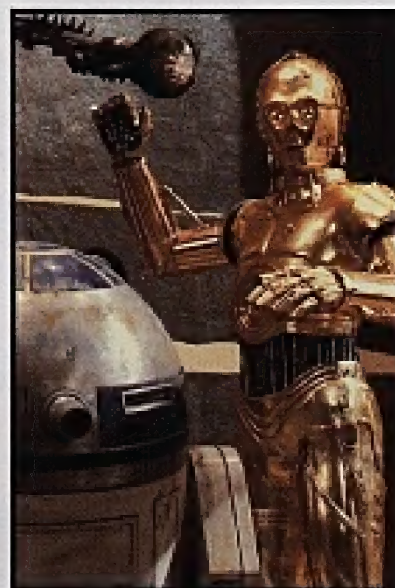
As I see it, Lucasfilm has several options concerning the series (stopping production is not one of them): 1) Go to another network. Unlikely. The other networks will want high ratings as much as ABC. The sad truth is *Young Indy* forces you to think and have some knowledge to appreciate it. This seems to make it unsuitable for the networks, and Lucasfilm would practically have to give it to PBS free for them to afford it. 2) Syndication. A definite maybe. *Star Trek*, in all its incarnations has certainly flourished in syndication. 3) Cable. Also a definite maybe. I can think of several basic channels (Nickelodeon, Arts & Entertainment, Lifetime) and one premium channel (Disney) that would be perfect. Just make sure that they show them uncut. 4) Home video. Technology has opened a whole new way to show material. Release the episodes on tape or on LaserDisc. Maybe set up a deal with Columbia House similar to their *Star Trek* tape club.

In the meantime, let's keep the pressure on ABC. Hopefully the Fan Club will let ABC know how many members want the series continued. I know that there are many completed episodes that have yet to be shown. Why throw that money away by not showing them? Give the series a decent time slot and some publicity and show it regularly and let it build an audience. There are enough clones of *Rosanne* and *60 Minutes*. Let's keep a show that makes history a little more enjoyable (the last show to do this was *Steve Allen's Meeting of Minds*). Don't give in to the Dark Side.

Thomas G. Kowals, Des Plaines, IL

...I am thirteen years old and I love *The Young Indiana Jones Chronicles*. I was very excited to watch the show every week. I first saw the series on a trip to the United States. Since then, I have watched it many times here in Czechoslovakia. I really enjoyed the African episode. I loved the part where Young Indy pulls a gun on Boucher and says, "You're being irrational." Ooh, what excitement! Anyway, after our trip to the U.S., I came back home here to Czechoslovakia anxious to watch more of Young Indy's adventures. I did my homework, finished all my work, got all comfortable, sat down and...*The Young Indiana Jones Chronicles* wasn't on, and from that point on I have been so depressed! I didn't want to believe that the best TV series was never going to be on TV again. I remember flipping through the channels and finding Young Indy on TV when it first came on. I would watch it every Sunday in Deutsch. Even though it's in a different language, it doesn't matter, as long as I can watch it. I have a book from America about the making of *The Young Indiana Jones Chronicles* and I have read it over and over. Please don't let this show end. It has many fans all over the world. It has been my dream to contribute a little something to *The Young Indiana Jones Chronicles*. I have a great feeling you will make my dream come true.

Min Alkowsy, Prague, Czechoslovakia



...First of all, congratulations on Timothy Zahn's *Star Wars: The Last Command*. It was great, a perfect finish to the new trilogy. I was really caught up in the story, especially during the nail-biter of a climax. In all three books, I think Mr. Zahn has managed to both deepen the characters and maintain the spirit of the films. I liked them a lot, and am waiting for the next one anxiously.

Second, my condolences on the cancellation by ABC of *The Young Indiana Jones Chronicles*. I thought the show was quite good and, considering what everyone seemed to expect, rather daring. I enjoyed it a lot and am sorry to see it go. Any possibility of

running it on cable or first-run syndication?

Kenneth Morgan, Piscataway, NJ

EDITORS NOTE: This is but a sampling of the letters we've received concerning the cancellation of *The Young Indiana Jones Chronicles*. However, we may not have seen the last of Indiana Jones. Currently, George Lucas is exploring the idea of doing several TV Movie-Of-The-Week adventures with Young Indy and, to the delight of all Lucasfilm fans, he is also currently exploring the idea of doing another *Indiana Jones* feature film with Harrison Ford! Stay tuned — as always, we'll bring you the latest "official" news on these exciting projects!

The "Buzz" on STAR WARS

...I have just become a new member and received my first issue. Your magazine is simply outstanding. I have ordered many of the back issues to find out what I have missed all this time. I have been a fan of George Lucas since I first saw *American Graffiti* at the age of 15. It was also my first glimpse of Harrison Ford (who has since become my favorite actor).

When *Star Wars* came out in 1977, my son was but a year old, but that movie changed both his and my life. When the *Star Destroyer* came across the big screen, I was in awe and knew this film was going to be a major success. We collected everything that came out and my son became a true fan for life. Unfortunately, through our many moves, a lot of our collection has been lost or stolen. My children are now 16 and 11 and are still big fans of the *Star Wars* trilogy and we are just thrilled that George



Official Magazine #20 (Fall 1993)

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Issue #20, Fall 1993. The Lucasfilm Fan Club Magazine (ISSN 0891-5122) is published quarterly for \$9.99 per year by the Lucasfilm Fan Club, Inc., 537 Olaf St., Suite C, Aurora, Colorado 80011 USA. Second-class postage paid at Aurora, Colorado and other additional mailing offices. POSTMASTER: Send address changes to The Lucasfilm Fan Club, PO Box 111000, Aurora, Colorado 80042. Text Copyright © 1993 The Lucasfilm Fan Club. STAR WARS, THE EMPIRE STRIKES BACK, RETURN OF THE JEDI, WILLOW and INDIANA JONES are Registered Trademarks of Lucasfilm Ltd. TM & © 1993 Lucasfilm Ltd. All Rights Reserved. Photos © 1993 Lucasfilm Ltd. All Rights Reserved. Printed in the USA. Reprint or reproduction in part or in whole is strictly forbidden. Subscription rates - \$9.99-US, \$12.00-Canada, \$21.95-foreign for one year. Single copies of the latest issue are available for \$3.00 ppd. Rates are subject to change without notice.



Lucas is planning the next trilogy. You can believe when I have grandchildren they will also become fans.

Carol Comstock, Fort Worth, TX

...Wow! Your magazine amazed me. I thought I was the only *Star Wars/Indiana Jones* fanatic left on the planet. But reading *The Fan Forum* section of my first *Lucasfilm Magazine*, I realized that these people's views of *Star Wars* and *Indy* are identical to mine. We love and live it! These people feel at home with the creations of George Lucas as I do.

I would like to speak to you about the *Star Wars* prequels. I agree — they are a great idea. And I am very excited about them. But I personally I would rather see sequels to the *Star Wars* series. Let's face it, the actors aren't getting any younger. I don't want to see *Star Wars* sequels where Luke Skywalker has gray hair and a cane. And with prequels not coming until 1997 I am pretty sure the fate of the sequels has been sealed. This is not to say that I am not very grateful for the prequels! That's a great idea!

Ryan Hobby, Orlando, FL

...I've wanted to write for some time. You see, I've always known that *Star Wars* was the first film I saw as a child, but something had been haunting me for years. In my mind was the flashing of light in darkness, alternating surges of excitement and sorrow. I couldn't place these images until last winter. I was watching *Star Wars* on video in my living room. All the lights were out and my memory was triggered. This is what I kept seeing and feeling. I realized that *Star Wars* was not only the first film I had ever seen, but also the first memory I have.

It was three days after my third birthday that I saw *Star Wars* on its opening night. My parents had prepared me by explaining that these people were actors and that actors pretend to be the people they play. I was thrilled to hear this considering the amount of time I spent during the same thing. After walking out of the theatre, I carried a sense of camaraderie with the actors and especially George Lucas. This world my young eyes held was both unique and yet familiar. Familiar because I was usually in some other world of imagination myself, and so the people and places of *Star Wars* made sense to me. Perhaps what I knew was that anyone who could make a film of such wonder, life and emotion had to be someone who found strength in the depths of imagination. People who might see the creative recesses of the mind as a sharp tool of communication and understanding.

I came away from this film inspired with purpose; I wanted to impact others this way, and one day express my gratitude to George Lucas and all those who brought *Star Wars* to the screen and existence. I am now nineteen and fighting towards a film acting career. I just received my first issue of *The Lucasfilm Fan Club Magazine*, issue #19, and felt my first step towards sharing my gratitude was best expressed here. I wanted to share this memory and these thoughts with people who can understand my deep love of *Star Wars*, the film, the characters and the world which to me has always existed, and always will.

Cathleen Bakker, Everett, WA

...I have just finished reading two books — *The Creative Impulse* and *Skywalking: The Life and Films of George Lucas* which was immensely entertaining. I also suggest that any *Lucasfilm* fan purchase *The Creative Impulse*. The book is extraordinary.

I would now like to thank George Lucas, *Lucasfilm* and ILM for their earthshattering work on *Star Wars*. These films have helped me through many a hard time, as well as altered the course of my life forever. The *Star Wars* trilogy (*Empire* in particular) showed me the importance of staying with one's dreams regardless of the costs. I am virtually brought to tears with the poignant feelings and wisdom of Yoda's teachings in *Empire*, and hold true to those ideals. Once the overly-scientific persons of the world stop trying to explain every factor in the universe and start to simply live, I feel that they'll find, in a sense, what the kindly Yoda had been teaching all along...the Force.

Lucasfilm has made my future clear. A career in writing and directing film. Thank you, George, ILM and all others who had a part in helping me reach for the stars, and "May the Force be with you!"

Chris Cressy, Whites Creek, TN

...I eagerly await the next issue of *The Lucasfilm Magazine* to hear about the progress on the next *Star Wars* trilogy. I was six when *Star Wars* came out in theaters back in 1977. I am now 22 and a junior in college and can easily say that *Star Wars* changed my life! After seeing all three movies by 1983, I had amassed an impressive amount of collectibles over the years. I joined the fan club in 1989 and have never regretted it! Along with purchasing literally everything in your catalog over the last four years, I also belong to many trading companies. My *Star Wars* collection alone is appraised at over \$20,000.00 by more than one trading company wanting to purchase it from me. It would be safe to say that I have the largest *Star Wars* collection in Tennessee, perhaps! Every new item related to *Star Wars* I purchase. I can't get enough of it. I will graduate soon and enter medical school, and when I buy a house someday I will have to have rooms dedicated only to *Star Wars*. George Lucas...thanks for the best years of my life and I hope more is yet to come!

Brett N. Black, Tullahoma, TN

...Recently I discovered a back issue of your fan club magazine at a local memorabilia store. I had, until then, been unaware that such a publication existed. However, I do recall, rather vaguely, a newsletter produced by your organization around the time of the *Star Wars* trilogy entitled *Bantha Tracks*. The quality of your current presentation is exceptional and maintains continuity with the *Lucas* universe. The information is comprehensive whilst retaining the all-important element of fun. As a student of mass media production, it is wonderful to read about *Lucas'* contribution to the province of worldwide communication in such clarity. Thank you.

John Hood, Devon, United Kingdom

Dear John: Thank you for your kind comments. You're right! Before the *Lucasfilm Fan Club Magazine* there was *Bantha Tracks* — the newsletter of the Official *Star Wars* Fan Club. In our current catalog, we're offering one of the very special back issues of *Bantha Tracks*. This is very rare and supplies are limited — ed.

(Continued on Page 5)

YOUNG INDY EMMY WINNER

The Young *Indiana Jones Chronicles* won four Emmy Awards at the recent Emmy Awards ceremony which George Lucas attended. The following is a list of the awards:

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN SPECIAL VISUAL EFFECTS

Young Indiana Jones and the Scandal of 1920

Allison Smith-Murphy - Visual Effects Supervisor
Mark Holmes - Computer Artist
Yusei Uesugi - Digital Matte Artist
Eric Chauvin - Digital Matte Artist

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN MUSIC COMPOSITION FOR A SERIES

Young Indiana Jones and the Scandal of 1920

Joel McNeely - Composer

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN SOUND EDITING FOR A SERIES

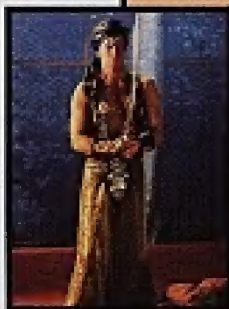
Somme 1916

Tom Bellfort - Supervising Sound Editor
Larry Outfield - Sound Editor
Chris Scarrabosio - Sound Editor
Michael Silvers - Sound Editor
David Slusser - Music Editor
Tom Villano - Music Editor
Jamie Gelb-Forrester - Music Editor

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN COSTUME DESIGN FOR A SERIES

Young Indiana Jones and the Scandal of 1920

Peggy Farrell - Costume Designer



THE CLUB CLASSIFIEDS

Searching for that one item to complete your collection? Interested in finding a pen pal? Now you can place an ad in our classified section. Ads are \$10.00 for placement per issue. You have 3 lines of type per ad, approximately 150 characters. Print or type your ads clearly. The fan club is not responsible for errors and may edit your ad to fit our limitations. The club reserves the right to refuse any ad for any reason. If you are advertising a CATALOG you MUST send a sample copy of catalog with ad before placement is approved. BEWARE! THE LUCASFILM FAN CLUB is not liable or responsible for any product or service printed in the classified section. Ads received will be placed in the next possible issue.

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FOR SALE: *Star Wars*, *Indy*, *Star Trek*, SF collectibles. 1g & 5m figures, playsets toys 30 pg catalog \$3 cash. Christopher Cannon 16 Sherwood Circle, East Bridgewater MA 02333.

Star Wars, *Trek*, *Indy*, E.T., Gremlins, toys, books, collectibles. \$2 + large SASE G. Register, Box 3512, Tallahassee, FL 32314.

STAR WARS 12" Chewbacca MIB \$80, SW Landspeeder MIB \$40, ROTJ Tri-pod Laser Cannon, Radar Laser Cannon, Vehicle Maintenance Energizer MIB \$10 each call Paul or Susan 207-764-5887.

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RARE *Star Wars* memorabilia: records, books, zines, newsletters, photos. Also some *Indy* Jones items. SASE to: QTM-LF, PO Box 5276, Orange, CA 92613-5276.

Star Wars action figures over 80 different. Send SASE to: Richard Heinrich 30321 Northgate Southfield, MI 48076.

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WANTED

Need 2-3 of Luke "Empire" style fitted jacket. Esp. Adult M or L. Promo from SW Fan Club. Prices to: Kim August/PO Box 1003/Long Beach NY 11561.

Need Mark Hamill TV clips on VHS. Esp. Muppet Show, Amazing Stories, Flash, etc. And other Hamill items. Lists: Kim August/PO Box 1003/Long Beach NY 11561.

WANTED: *Star Wars* figures and toys loose or in packaging. Will buy one or many. Trades considered send description, price, condition, and quantity to: Kevin Walker 5026 Reneca Dr. Riverside, CA 92504.

WANTED: Panasonic Advertising posters from Japan, using *Star Wars* characters. Paying top \$\$. Jeff Castillo 2308 N.W. 16th way #467, Boynton Beach, FL 33436 USA 1-407-731-0232.

STAR WARS weapons for sm figures, chin gun for AT-AT harp. for snowspeeder call Tom at 617-585-5042.

WANTED: *Star Wars* store displays anything unusual or different will trade or buy also wanted large + small *Star Wars* collections carded, box or loose top prices paid Bill Renshaw 1537-8 mile RD Union City MI 48064. 517-741-7825.

Twin-pod cloud car pilot (action figure) ESB portfolio, backpack and gun for the Boba Fett Large action doll (Kenner) info and prices to: Ida Van Brummen, Tulkenstraat 9 1314 KW Almere Holland.

Young *Indy* episodes (VHS) some Y. *Indy* cards (have cards to trade/give away) and other Y. *Indy* items. Send list & prices to Trevor Kimball, 812 Orange Grove #11, S. Pasadena, CA 91030.

George Lucas' Super Live Adventure:

An Action-Packed Spectacle Tours Japan

By Pamela E. Roller

What happens when a master showman and the producer of the "Greatest Show on Earth" join forces with a Japanese icon renowned for his American film wizardry? Pure entertainment magic! And, the largest multi-media, multi-sensory, three-dimensional entertainment extravaganza ever created!

George Lucas' Super Live Adventure, a theatrical feast for the senses, was produced by Feld Productions (owned by impresario Kenneth Feld) to celebrate the career of George Lucas, Academy Award-winner and filmmaker nonpareil. From late April through September of this year, the production toured several cities in Japan.

Kenneth Feld's live entertainment empire (including Ringling Bros. and Barnum & Bailey Circus and Walt Disney's World On Ice) thrills 25 million people each year. Combine Feld's flare for the live spectacle with Lucas' vision of spirited heroes and dastardly villains battling on a field of high adventure and you have the ultimate entertainment package.

Lucas' associates first approached Feld three years ago about creating a touring exhibit of Lucas artifacts and memorabilia. Feld expanded the idea to a full-blown theatrical production, replete with Lucasfilm characters, costumes, props,

sets—and plenty of action.

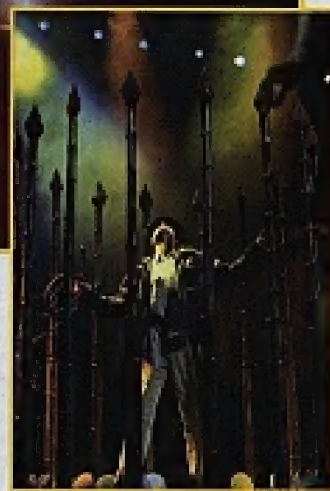
"This was probably the most ambitious touring show that has ever been mounted," says Scott Faris, director and supervising producer of the show. "It's gigantic. I don't think there's anything out there that you can compare it to."

The Super Live Adventure was as bold as Lucas' blockbuster movies. Audiences were treated to a thrilling blend of live action, drama, dance, stunts, music, state-of-the-art lighting, sound systems and pyrotechnics, plus actual film footage interspersed throughout the show.

The physical aspects of the production were colossal. The stage was over one-quarter acre wide and the height of a five-story office building. The cast, crew and staff numbered 150, plus two Bengal tigers, two horses and four dogs. There were more than 400 costumes and 1,616 costume pieces. The sound system included 76 separate custom speakers arranged in 24 clusters suspended throughout the arena. Over 140 musicians recorded the original music score, including the 76-piece London Symphony Orchestra, a 17-piece big band and an 18-piece rock and roll band. Lighting was controlled by four computer systems, and more than 1,000 laser beams were fired from 23 separate locations.

"The scale of the show had to measure up to the films, and for that reason it was big, physically big," says Douglas Schmidt,

Above and right: Some of the spectacular sets created for the Lucas Live Adventure — this is one created for the Indiana Jones segment of the show.



production designer.

The set pieces included a castle measuring 30 ft. wide, 26 ft. high; a giant jukebox, 22 ft. high, 15 ft. wide; and a replica of the Millennium Falcon, 40 ft. wide, 15 ft. high, 14 ft. deep and weighing almost a ton.

The production itself leaped in time from the mystical, medieval period (*Willow*) to a futuristic world (*Star Wars* trilogy), with several stops in between—the war-torn late 1930s, (*Indiana Jones* trilogy), the post-war rise of the automotive industry (*Tucker: The Man and His Dream*) and the rock and roll teenage days of the early 1960s (*American Graffiti*).

The Super Live Adventure didn't merely recreate scenes from Lucas' films. The show had a narrative life of its own.

Schmidt explains, "It was held together by a narrative involving . . . a young girl, who is seemingly chosen at random from the audience and propelled through a story that is inspired by the films and the charac-

ters in those films. It was her chore to discover the Force within herself. It was kind of a combination of *The Wizard of Oz* meets *Star Wars* and all of the Joseph Campbell myths. The effort was to create our own mythological story, our own quest."

The *Super Live Adventure* used Lucas' film fantasy, *Willow*, as the first sequence in this quest. It was an action-oriented piece in which the young girl, a pseudo "Dorothy in Lucasland", is confronted by the fairy Cherlindrea, who gives her a magic wand and three wishes. Schmidt notes, "A lot of the action focused around that wand—as Hitchcock would call it, the 'mcguffin,' the thing that everybody wants. That's the basic storyline, that she is being pursued because of the wand, which gives anybody who possesses it ultimate power."

Along the way, the young girl also encounters automotive visionary Preston Tucker, helps Indiana Jones defeat the evil Nazi Belloq and, with John Milner's assistance, turns a gang of bullies into a miniature version of the Three Stooges in a takeoff of *American Graffiti*. In the finale, the young girl, pursued by Lucas' ultimate evil character Darth Vader, must rely on her own heroics to save herself and the audience from disaster.

Faris notes that Lucas' films have a recur-

ring theme, "Anybody can become a hero and achieve great things. We tried to bring that theme to the show with the young girl."

The "Dorothy in Lucasland" character certainly was a departure from the typical swashbuckling male heroes Lucas fans are familiar with. Introducing a female hero was Faris' idea. "I knew she had to be like a Lucas hero, unwilling at first, but going in and mastering or learning and growing and eventually able to come to the rescue. Both Kenneth (Feld) and I have daughters, and we felt that boys can easily relate to the Lucas heroes . . . but we thought it needed something to get the girls involved."

Faris may have taken the liberty to introduce a new character as the thread that linked the various sequences together, but the show remained true to the spirit of Lucas' movies. In fact, the show's creative team spent a lot of time researching Lucas and his creations before production and rehearsal even began.

Danny Herman, choreographer of the *Super Live Adventure*, says, "I had to . . . familiarize myself with George Lucas and his work . . . I had to figure out what made him different . . . what made his movies so successful . . . his honesty, integrity, love of simplicity, love of the ordinary person, his ability to make the extraordinary seem ordi-

nary. It was more like a psychological study of him and what made his stuff work and then applying it to dance."

"I watched all of the movies again," adds Faris. "I knew that diehard fans of Lucasfilm who saw the show were going to know if it was only half-done. We wanted to make sure we could stand up to the most educated Lucas fan."

Faris notes that many resources were used when it came to designing the physical elements of George Lucas' *Super Live Adventure*—the sets, costumes, props,

Below: A laser battle on stage. Bottom: a sampling of the costumes and large-scale production for the *Star Wars* segment.



models, etc. Lucas allowed the crew access to the extensive Lucasfilm archives at Skywalker Ranch. Faris' staff was able to photograph costumes and props, and even use the blueprints to the Millennium Falcon. They also had molds made for Stormtroopers and Darth Vader. Published books of Lucasfilm artwork also were helpful.

So, how did the Super Live Adventure measure up in authenticity? Faris says, "When George Lucas came over and saw some of the versions of our stuff, he asked, 'Hey, now how'd you do that?' So, I guess they passed his muster."

In casting the 61 roles for the show, Faris tried to remain true to Lucas' pantheon of characters—Darth Vader's towering presence, Luke Skywalker's youthful nimbleness, Preston Tucker's exuberant salesmanship. "We had a Luke Skywalker who, I'm not kidding, when you saw him in close-up on video, looked just like Mark Hamill," notes Faris.

Amazingly, the cast and crew spent only two months in rehearsal—a brief amount of time for a production of this magnitude. "It was," agrees Faris. "To be able to do it at a more sensible pace, we really needed another six months. But this really forced us to make decisions and

tackle format," says Faris.

All of the creative team members have extensive backgrounds in theater and/or arena entertainment. Faris' credentials include directing such popular and sizeable productions as *Les Misérables*, *Cats* and *Ain't Misbehavin'*. Schmidt has 30 years of experience and has designed more than 175 productions, working with renowned organizations like The New York Shakespeare Festival and The New York City and San Francisco Opera Companies.

The choreographer, Herman, is considered a rising young star of the dance world. Not only has he worked on several Broadway productions (*Leader of the Pack* and *A Chorus Line*), he is also well-known for his work on television specials and music videos.

Herman is an innovator who strives for versatility and individuality in his work. He was intrigued by the concept of George Lucas' Super Live Adventure. He says, "It was something that has never been done before. I think that musical theater has a problem incorporating a lot of the contemporary elements. There's multimedia technology available—smart lighting equipment, high-tech sound—that isn't used in theater. I was very curious to see if these were all able to live in the same theater piece together."

Herman found the production rewarding in many ways. "I think it is originality, the fact that we weren't limited to a certain medium—to being a theater piece, a circus piece or a film piece. Therefore, the boundaries we had to work within were so huge, you had to explore many different creative realms. One of the most rewarding things was opening up to all the different angles of creativity"

George Lucas' Super Live Adventure fight coordinator, B.H. Barry, found his role in the production very challenging. He has worked extensively on Broadway (*Big River*, *City of Angels*), in films (*The Addams Family*, *Glory*) and in television.

Barry's job often was frustrating. He says, "One of the problems we had was that we tried to compete with the Lucas movies in realism terms, and you can't. The movies do it so much better than we could do it."

He adds, "In the theater, you have many eyes looking at what you're doing from many different angles. It's harder to hide stuff. In movies, it's comparatively easy." He notes that varying the camera's angle can disguise a punch that doesn't really land in the face of an actor, or the camera can film a fist actually touching an actor's face then film the fist being pulled away from the face. When the tape is played backward, it



"I watched all of the movies again," says Lucas Live Adventure director and supervising producer, Scott Faris. "I knew that diehard fans of Lucasfilm who saw the show were going to know if it was only half-done. We wanted to make sure we could stand up to the most educated Lucas fan."



push to get things done. It was tough."

The fact that the production would tour arenas also increased the difficulty of getting it ready. Schmidt explains, "It would have been different if we had been going into a theater, where you have a certain complement of equipment. But, here we were going into arenas where there was nothing, just a big empty space! We had to build not only the set for the show, we had to build the stage. So, it was like building a theater inside an arena and then building a show inside the theater. It was really a Herculean task!"

Teamwork and talent were essential to ensuring that the production stayed on schedule and the final product was top quality. Feld and Faris chose a stellar group of individuals to accomplish these goals and make the unique concept of the show a reality.

"Since my background is mainly theater and Kenneth's background is arena spectacle, I wanted to combine theatrical with presenting it in the spec-



appears that a punch has actually hit the actor. Barry notes, "Film is more of a magician's medium."

Barry, who organized 500 actors and extras for the last battle scene in the movie *Glory*, says he has never worked on a show like the Super Live Adventure. "You're talking forty people on-stage fighting at the same time . . . out there every night in strange costumes trying to beat the crap out of each other."

Other esteemed members of the creative team included: Roberts Gannaway, writer, who has worked for Paramount Pictures and Walt Disney Feature Animation; Don Grady, musical director, who has an extensive background that includes music for HBO/Warner Brothers, The Discovery Channel and Arts & Entertainment; Frank Krenz, costume designer, whose film credits include *Ghostbusters* and *Moonstruck*; Marilyn Lowey, lighting designer, an Emmy-winner whose clients have included Bette Midler, Harry Connick Jr. and Neil Diamond; Jonathan Deans, sound design-

Fan Forum

(Continued from Page 1)

...One summer day, in 1982, my parents sat me down in front of the TV and turned on HBO. They said, "Brian, you're going to like this movie." Then I saw the words *Star Wars* blaze across the screen. I've been a devoted *Star Wars* fan ever since that day. Whenever I hear or see anything having to do with *Star Wars*, Lucasfilm or Industrial Light & Magic, my ears perk up and I must know what they have to say about it.

Today I received your club package and I am really overwhelmed at all the *Star Wars* information you have in a single issue! I think I am going to subscribe to this magazine forever! Ever since that one day I have loved *Star Wars*, and I always will.

Brian J. Bartusiak, Newport News, VA

...We would like to thank you for the many entertaining and imaginative objects you have thrown at us for the past 20 years or so. Your *Star Wars* trilogy has entertained and inspired a generation as well as generations to come. The technical advancements of ILM have raised the standards of moviemaking exponentially. Which brings us to the reason why we are composing this letter. Thank you for ruining our lives!

Before that fateful day, our home entertainment systems seemed quite adequate. We were happy to live in a world of antiquated stereophonic sound. Our audiophile world once consisted harmoniously of a surround sound receiver, a stereo VCR, and a set of speakers or two. Alas, technology marched on and laser discs became attainable. After scrounging and saving every penny, we were able to purchase what we thought was the summit of home theater. We were sadly mistaken.

After visiting a high-end audio/video shop, we realized just how miserable our pitiful existences were. A conniving young salesman offered to demonstrate a new "home entertainment system" to us. We were blindly led into a darkened chamber that consisted only of a couch placed before a velvet curtain. With a furl, the curtains parted to expose a wondrous 40 X 90 silver screen. Then our lives took a turn for the worse. The screen came to life with the most breath-taking scenes of some of your movies. We were tossed about in an X-wing, thrown down the throat of the Death Star, and rocketed through the caverns of an Indian mine; but, the most humbling factor of the experience was the sound.

Laser blasts split our ear drums, engines rumbled through our chests, an entire orchestra took residence around us. This is the way movies were meant to be experienced! We have been forever spoiled by the power of THX.

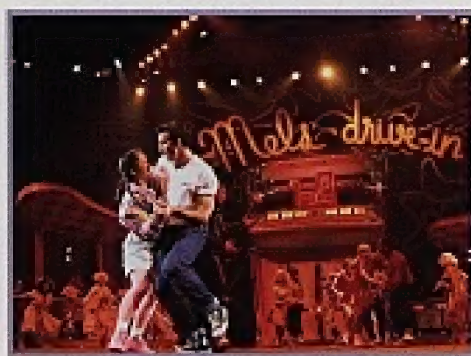
Again, we thank you for ruining our lives. We will never be able to afford the luxury of true sound. But we were able to afford a membership to your fan club. If we can't afford perfection, we can at least torture ourselves by reading about it!

Chris Herring & Anthony Lilling
Carmel, IN

...As a loyal *Star Wars* fan, I am absolutely delighted to learn that George Lucas is planning to make the *Star Wars* prequels during the next few years. Of course, much will transpire before pre-production even begins for *Star Wars: Episode I*. Let me just say that I am thrilled with the direction the *Star Wars* saga has taken since the Jedi returned one decade ago. I'm nothing less than ecstatic about Timothy Zahn's *Star Wars* novels, Dark Horse's *Star Wars: Dark Empire* comic book series and Paul and Hollace David's paperback series for young readers. I

am, like most other fans I know or have met, well aware that the next *Star Wars* trilogy is potentially the last to be produced. That's not to say that George Lucas hasn't the intention to complete his saga, but we have to be realistic and appreciate the fact that there is far more to him than *Star Wars*. I'd personally like nothing more than to witness the return of Mark Hamill, Harrison Ford, Carrie Fisher and Billy Dee Williams, but I've got to be content with what has been (and will be) done. By any account, he has already given us so much. He obviously cares and would never resort to making another *Star Wars* trilogy for financial reasons or because he felt obliged or pressure to do so. He is a long-term planner with a rare vision and intuition for both entertainment and education. So gratitude is in order.

A most interesting (and controversial) idea I have for the new *Star Wars* films relates to the casting of Anakin Skywalker's mysterious wife. My solution is to cast Carrie Fisher, who is a remarkable and sorely underused talent. I know that George Lucas usually casts unknown talents in his films, but this time, for this vital character, he could make the exception. How about it, George? It would be like old times. While Carrie Fisher's image has changed since her struggle against the oppressive forces of evil in *Star Wars*, she has demonstrated great dedication, versatility and the seemingly effortless ability to make people laugh, both on and off the silver screen. On screen, she can transform a nothing part into something interesting and an interesting part into something brilliant. Just take a look at *When Harry Met Sally* (1989), *Swing Shift* (1990) and *Sayfish* (1991). As Luke and Leia's biological mother, described by



Above: the color and fun of the *American Graffiti* segment.

er, whose company has worked on over eighty musicals and plays; David Mendoza, illusion designer, who has worked with magician David Copperfield and megastar Michael Jackson.

Why did the Super Live Adventure go to Japan in the first place? Why didn't it tour the U.S., where Lucas' movies were first released?

Money was a major factor. A consortium of Japanese investors leaped at the opportunity to fund and market the production.

Also, the Japanese are crazy about Lucas' work. Says Schmidt, "I think it's partially the way he is able to bring life to fantasy. That he is such a brilliant storyteller—personally, I think that is the secret of his success. The stories are told with great economy, great wit and with a minimum of fussy detail... you know everybody's relationship quite clearly." He adds, "That's what I admire most about his films. I think that... translates to the foreign sensibilities... Also, it can't be denied that the Japanese are fascinated with technology, so that's part of their fascination with George Lucas."

Even though it toured in Japan, the Super Live Adventure wasn't tailored to the Japanese audience except that the young girl who played the heroine is Japanese-American and the dialogue was dubbed in Japanese by the actors who regularly dub Lucas' movies. Faris explains, "We wanted it to be something that would play anywhere."

Does this mean that the Super Live Adventure could eventually end up at an arena near you, either in the U.S. or somewhere else internationally? That seems to be the multi-million dollar question that Feld Productions would like to find the answer to—in the form of new financial backing.

Judging by the Japanese response, the show would be successful anywhere that Lucas is popular. Schmidt says that when Lucas attended the show's opening night, "It was amazing. He is just shy of being a god in Japan. He got a standing ovation when he was introduced at the top of the show. He was seated in kind of the 'royal box.' When the lights went down, everybody watched the show, applauded at the appropriate times, and they seemed to enjoy it quite a lot. But at the end of the show, when the lights came up, 15,000 heads turned to look at Lucas. To see all of those people turn in unison, applauding... it was an amazing sight."



That's member Mark Seestardt of Germany standing next to a lifesize X-wing on display at the *Star Tours* ride at Euro Disney. Thanks for the photo, Mark!

Leia as "very beautiful. Kind, but...sad." Carrie could simultaneously reveal more of her range as an actress and successfully define the sacrificial and sympathetic character. Additionally, it would be a logical piece of casting because who else but Carrie Fisher resembles Princess Leia Organa? It would be sensational! Sensational even to the point of sending a tremor or two through the Force...

Phillip Plunkett, Sydney, Australia



Noghr

...I'm a 16-year-old avid *Star Wars* fan. After reading Timothy Zahn's three book cycle, which I enjoyed very much, I feel that the Noghr look different than the drawings shown in the *Heir to the Empire Source Book*, by West End Games. Enclosed is a drawing I have drawn of how my friends, family and myself feel the Noghr should look. I would be interested to know if you and other *Star Wars* fans agree with me.

Dan Robinson, Reno, NV

How A Classic Newspaper Strip Became A Comic Book Series:

The Story Behind Classic Star Wars

By Bob Cooper

Virtually all of the fans of Dark Horse Comics' *Classic*

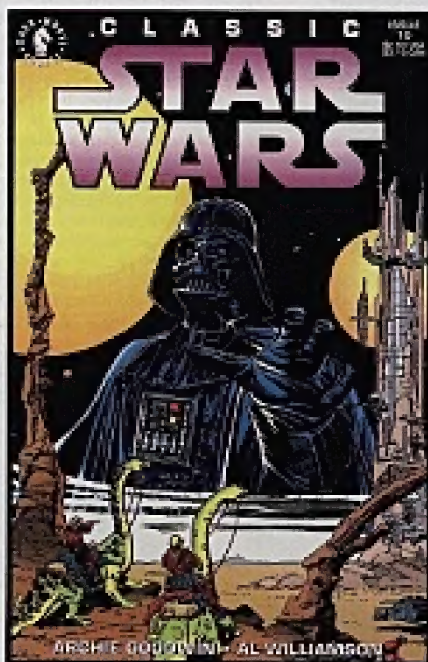
Star Wars series who have written to us so far have mentioned their memories of the original newspaper strips from the late '70s and early '80s — how they fondly remember racing home from school each day to grab the comics section of the newspaper and hungrily devour the latest star-spanning adventures of Luke Skywalker, Princess Leia, Han Solo, and their faithful droid companions. Many of them carefully cut out each daily and Sunday installment and pasted them in sequence into a scrapbook

— in a sense, constructing their very own home-grown precursors to Dark Horse's *Classic Star Wars* comic-book series.

In 1990, Russ Cochran did all *Star Wars* fans a great service by collecting each and every newspaper strip panel that appeared during the longest continuous run of *Star Wars* strips by a single creative team — the one that ran from 1981 through 1984, and was authored by Archie Goodwin and drawn by Al Williamson — in a beautifully produced three-volume collection of hardcover books. Even with this wonderful set of collectors' editions, however, some fans clamored for more.

The concept behind *Classic Star Wars* was to provide for the first time colored versions of the classic newspaper strips, reformatted in a manner so that the panels told a single, coherent story, with no redundant panels and smoothly flowing dialogue throughout, laid out so that the panels comfortably fit on a comic book page. Easier said than done. The standard dimensions of the original strip art produced by Al Williamson did not lend themselves all that easily to translation to the comic-book page. One of the goals in reproducing the art in this new format was to retain as much of the original art as possible.

As luck would have it, Al had retained all of the original art from the newspaper run! He was not only happy to allow Dark Horse to use photostats of his original art for their



Above: the cover of issue #10 of the *Classic Star Wars* comic, from Dark Horse, which takes the original *Star Wars* newspaper comic strips from the late '70s and early '80s and puts them into a coherent comic book format. Right: one of the pages from the comic book.

reprint series, but was adamant about contributing original covers for the series, as well as helping to retouch the artwork or add new artwork where needed. Certainly this is the next best thing to an honest-to-goodness new Al Williamson *Star Wars* project!

The production of the *Classic Star Wars* comic books is a fairly unique process. Normally a new color comic book is created by the progressive application of the talents of a writer, penciller, letterer, inker, and color artist. A script is written, which the penciller then uses as a descriptive guide for adding the pencil art that completes the basic storytelling. The letterer, inker, and color artist then add embellishments to the basic pencil art: the letterer adds dialogue in balloons and captions, sound effects, display lettering, and inked panel borders; the inker darkens and embellishes the pencil

art; and the color artist adds color notes to the black-and-white inked art. By the time the inked artboards and color guides make their way back to the editor, all but a very small portion of the creative and editorial effort that goes into the making of a comic book has been completed.

Classic Star Wars has provided a bit more of an editorial challenge, however. It is a much more editorial-intensive process than a standard new color comic book — despite the fact that the finished black-and-white art already exists.

The first editor of *Classic Star Wars* at Dark Horse, Arina Bennett, developed a method for laying out newly formatted comic-book pages that succeeded in making a potentially confusing procedure manageable. Following is a brief tour through the process they go through at Dark Horse to make several weeks' worth of decade-old newspaper strips read like a brand-new comic book.

The editor begins by reviewing the individual daily and Sunday strips as presented in the Russ Cochran *Star Wars* reprint collections, reading through the story to determine where the redundant art and dialogue are, or where Dark Horse might want to add additional new art to help flesh out the story a bit. The Russ Cochran volumes have been invaluable in providing a complete and beautifully reproduced record of the strips. The very nature of a daily newspaper comic strip requires that in order for the strip to be accessible to new readers, a certain amount of the story be reshaped at the beginning of each week's run, as well as in each Sunday strip. Copies of pages from the Cochran volumes are used as reference layouts throughout the process of reformatting the pages for *Classic Star Wars*.

The panels are reconfigured into a preliminary new comic-book page layout by numbering them according to their intended *Classic Star Wars* page and panel loca-



tions ("1B" refers to the second panel on page 1, "3E" to the fifth panel on page 3, etc.). At the same time, instructions are added by the editor, noting sections of panels to be trimmed, cropped, deleted (especially the ubiquitous Lucasfilm copyright notices, and Goodwin and Williamson credit boxes), and bled to the page borders, as well as indicating preliminary changes or corrections to be made to the art and dialogue.

In the case of some panels, the new comic-book layout will be so radically different from the original newspaper strip panels, with bits of dialogue cobbled together from several different panels, for instance, that the editor will have to manually put together a mock-up of the new panel in order for the Dark Horse paste-up artist to make sense of it.

As the new page layout takes shape, a simple thumbnail sketch of the panel configuration is made by the editor as well, showing the approximate size and position of each new panel on the comic-book page.

Whereas the original Goodwin and Williamson strips were presented as a series of individual stories — beginning with "The Bounty Hunter of Ord Mantell" (presented in *Classic Star Wars* #1-2) and running through "The Final Trap" (to be included in the final issue of the series) — due to the 32-page format of a standard comic book, Dark Horse had to extend some stories over multiple issues. It's been something of a trick to find a good end-

the original art provided by Al Williamson. The paste-up artist carefully follows the editorial instructions for moving dialogue balloons, trimming, cropping, deleting, bleeding, and doing minor touch-ups to the art and lettering.

Once the paste-up is completed by the paste-up artist, the artboards are returned to the editor for checking. After ensuring that the paste-ups are clean and correct, the editor annotates the artboard with instructions to the retouch artist — these being primarily to point out where to extend the existing art in certain directions, or where to fill in new art in blank areas that have been created from the paste-up process.

The boards are then sent to the retouch artist for the addition of the new art (this chore was handled by the original artist, Al Williamson, on the first five issues of the series, and since then has been handled superbly by Al's protégé, Allen Nunis). The new art is sometimes fairly extensive, but both Al and Allen have managed to create beautiful and seamless additions to Al's original strip art.

Once the artboards have been returned to Dark Horse, the final step in the re-creation of the newly formatted black-and-white

From left to right: a page of the original strip as it first appeared, Dark Horse takes the original strip and changes it to fit a comic book format. Lastly, the new finished page which appears in the comic book.



art is for the editor to once again check for problems, inconsistencies, or mistakes, before sending the artboards off to be scanned into our computer system to begin the computer coloring process.

From this point on, the procedure is the same as for any other Dark Horse color comic book: the color guides provided by the color artist (Steve Buccellato on all issues to date, except for one fill-in issue by Matthew Hollingsworth) are used by the computer coloring crew at Dark Horse to create four-color separations of the colored pages. This detailed process involves the painstaking translation of the color indications and codes provided on the color guides into distinct colored shapes on the computer. From there, the computer software creates four color separation files (red, yellow, blue, and black) for each comic book page, in preparation for output to film, and eventually printing of the final comic book pages. But that's really the subject of another article entirely.

ing point for some of the *Classic Star Wars* issues, but Dark Horse was able to vary the actual story page count per issue from 24 to 32 to accommodate some of the story lines — without having to break off a story in mid-stream, or fabricate an unintentional cliffhanger ending.

Responsibility at this point shifts from the editor to the Dark Horse paste-up artist. The new page layout is pasted up on regular comic artboard, using full-size photostats of

Upcoming Star Wars Comics Projects from Dark Horse

Dark Horse Comics began its association with Lucasfilm's *Star Wars* characters by producing the tremendously well-received six-issue *Dark Empire* series in 1991 and 1992, written by Tom Veitch and illustrated by Cam Kennedy. This series extrapolates a future beyond *Return of the Jedi* in which Luke Skywalker delves more deeply into the dark side of the Force. Dark Horse followed up that success with the *Classic Star Wars* reprint series beginning in late 1992 and running a total of 20 issues — through mid-1994. *Dark Empire* has recently been collected in a new softcover edition, as well as a limited edition hardcover. There are plans to collect the entire Goodwin/Williamson run of *Classic Star Wars* in several volumes as well.

Recognizing the absolutely huge clamor from *Star Wars* fans for new, high-quality comics projects, Dark Horse now has plans for quite a few more *Star Wars* series and specials over the next several years, beginning with the five-issue series *Tales of the Jedi* — which has already been previewed in both *Dark Horse Comics* #7-9 and Dark Horse's free monthly news organ, the *Insider*. *Tales of the Jedi* relates stories of some of the early Jedi Knights, a millennium before the events of *A New Hope*. A second series of *Star Wars* newspaper reprints will begin in the summer of 1994 and feature the sparkling Russ Manning run of strips that first appeared in newspapers from March 1979 through October 1980 — the first time these will have

been reprinted anywhere.

Other projects on the Dark Horse schedule for 1993-1994 include: a *Droids* series, featuring the exploits of C-3PO and R2-D2; Tom Veitch and Cam Kennedy's *Dark Empire II*, a continuation of the events from the popular *Dark Empire* series; and the 12-issue *Dark Lords of the Sith* series, another Tom Veitch creation, this time written in collaboration with Bantam *Star Wars* novelist Kevin J. Anderson. And there are plans for more to come... including a major undertaking that will be guaranteed to set all true *Star Wars* fans' mouths drooling!

All Dark Horse publications currently in print can be ordered via phone directly from the publisher by calling (800) 862-0052 between the hours of 1300 and 4:00 PM Pacific Time. Payment by credit card is accepted over the phone. Dark Horse does not currently have a subscription service.

THE SPECIAL EFFECTS

By Salman A. Nensi

According to David Madden (producer of *Hand That Rocks the Cradle*), *Jurassic Park* is "a real boon" for computer generated imagery and a return of the SF adventure movie. A huge opening weekend at the box office and months later it has surpassed *E.T.* as the biggest box office hit of all time! *Jurassic* is a great story, but more than the story, it's the effects that keep people coming back again and again.

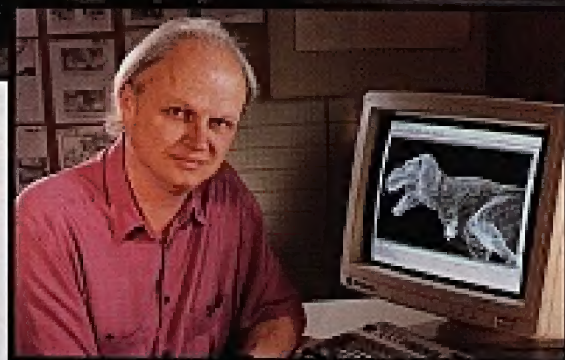
Entertainment Weekly said Dennis Muren's computer animations, "changed movie making." They also called him a "computer graphics whiz." *Cinefantastique* calls Muren, "ILM's guru of CGI." Just who is Dennis Muren?

Dennis Muren is the senior effects supervisor at Lucasfilm's Industrial Light and Magic. His latest venture – the most realistic dinosaurs anyone has ever seen, created for Steven Spielberg's mind boggling hit *Jurassic Park*.

Working with Steven Spielberg is nothing new to Muren, he worked on *E.T.* and *Indiana Jones and the Temple of Doom*. Creating dazzling effects is also nothing new to this seven time Academy Award winner. Having worked with ILM for almost twenty years, was there anything new to creating the effects for *Jurassic Park*?

"When we started *Jurassic Park*, I took a look at all the computer graphic (CG) dinosaurs and animals that we could find, and there was nothing that even came close to what we needed," says Muren. "I didn't know if we could do it. And if we could, would it be affordable?"

"At the beginning of *Jurassic*,



Top: Jeff Goldblum is menaced by the fierce Tyrannosaurus Rex in the biggest money making film of all time, *Jurassic Park*. Below that: ILM special effects wizard, Dennis Muren, with his computerized image of T. Rex. Muren and his partners at ILM created innovative new technology to make the dinosaurs come to life.

Steven hoped to do a lot of the effects with the full-size mechanical dinosaurs Stan Winston (make-up effects expert in charge of the full-scale, live-action dinosaurs) had made, but there are limitations to the complexity of motion you can get with big machines. If they could move like real dinosaurs, you'd see them all over the place: They'd be used to walking over freeways and picking up crippled cars. The reason these machines haven't been built is that they'd be too heavy, they'd tear

themselves apart, they're dangerous, or they would have to move very slowly to remain upright.

"For shots of running animals, where you see the whole animal, or shots where the animal's performance was too complex for a group of puppeteers to act in sync, Spielberg expected to have to use stop-motion (actually go-motion) with smaller rubber puppets. Those kinds of shots are impossible with robotic characters.

"On this show, we had Phil Tippett directing the animators and what the dinosaurs should and shouldn't do. Phil is a big dinosaur expert, and artist, and a film effects expert. He made sure the CG dinosaurs moved like real animals, not like movie monsters."

There is one scene that amazes more audience members than all the others – the herd of gallimimus that stampede trying to escape the ravenous T-Rex. "Very early on, Steven had mentioned that he wanted to do a dinosaur herd scene, but he didn't think he could make it look any better than the old *Lost World* movies of 1925. One of the things computers can do well is replicate themselves. On our own, we did a test where we made a skeleton of a gallimimus dinosaur. We then made eight copies and shrank one down to make three babies.

"We had a still photograph of a plain in Africa, digitized that and then used it for a background. One of our best animators, Eric Armstrong, animated a 16 frame cycle of a gallimimus running. The last frame matched the first, so it could appear to run forever. We replicated the animal, added the cycle, then staggered the cycles, so the legs touched down at different times.

"Stefen Fangmeier then rendered

OF JURASSIC PARK

the animation from the perspective of the background photo: a view looking down on a valley. We had a second picture, a low angle, that was similar to the area in the first picture. So we rendered the same animation, the same action from both points of view. We took one little bit of animation and replicated it over all these cycles, viewed it two different times from two different places, and combined it with the backgrounds. It looked great; the motions were fluid."

While working on the subsequent effects for *Jurassic Park*, Muren was constantly wondering, "...where's the wall? The wall has got to be here somewhere in this technology. I hadn't found it yet. The *Jurassic* test went well; *Terminator 2* went well. But I'd never seen real live dinosaurs on

moved. Could we get the skin not to tear apart like computer skin has in the past? The skin is really a moving mesh of geometry that sometimes can't quite figure out how to keep stuck together. You can get tears and

cuts. And the camera's dolly along, too. Every so-called rule of effects is out the window. I like to push things."

Stan Winston once said he creates characters, not puppets. Muren feels the same way. It's a performance, not just drawings that move. "It all comes down to performance and attitude. You've got to have the performance to get the heart and soul of the animal to come through. It shouldn't look like the animal is aimless or unfocused or lethargic.

Then you don't have a performance. You may have a moving animal, but not a performance. And good movies are made out of good performances.

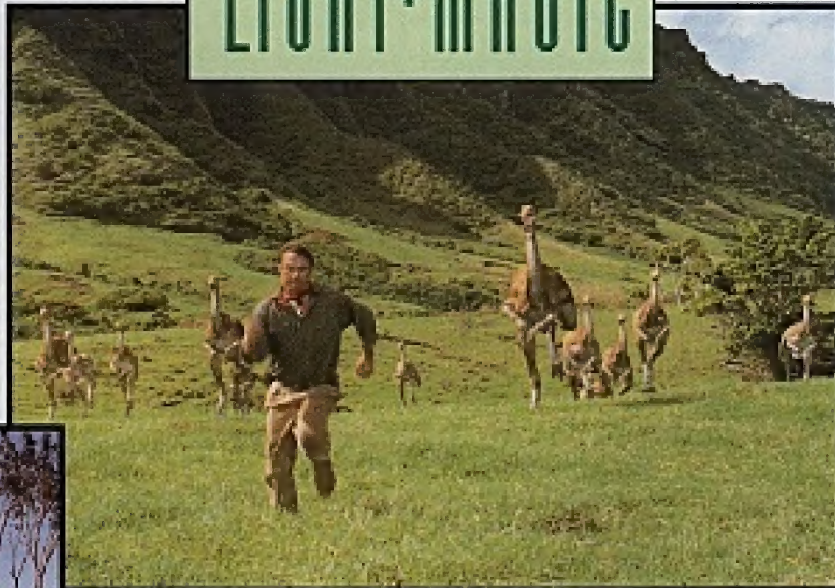
"What was so exciting for us on *JP* was how well the animator managed to get a performance out of the computer. A computer does not have the slightest idea how to perform. It was people who were doing it.

"What distinguishes the good from the great computer

graphics people is how they use this incredibly complicated software/hardware combination to make their vision a reality. Of course, they have to know what looks good and what doesn't. There's a new breed of artists now. They've had a few years to learn the tools of the trade. That skill shows up in *Jurassic*."

You can now get a bachelor's degree in computer graphics – not something a young lad aspires to grow up to be in the fifties and sixties, but Muren's interest in movie making dates back to when he was very young. "I've been

INDUSTRIAL LIGHT+MAGIC



Above and left: a sampling of some of ILM's work for *Jurassic Park*. It is so precise that you cannot tell that the actors filmed the scenes without the dinosaurs present.



screen; no one had ever seen this before. I was very cautious about claiming success, because we still didn't know the cost until we had actually finished a shot that I felt was acceptable on every level."

The wall Muren refers to is the limit of technology, it's the point at which you say there's nothing more you can do. He never found that wall while working on *Jurassic Park*. "When we went into *JP*, we didn't know if we were going to be able to move the skin over the bones of the dinosaurs. We thought we'd be miles ahead if we could just get blurs of motion when the animals

holes in the surface. In *JP*, the skin moves with no tears or holes.

"When you start getting into moving animals and skin, the 'smart model' approach was too much for the budget. My background's in movie-making; I'm used to going frame by frame and fixing things, faking my way through whatever shot I have to do. We deal with little pieces of time. If we can get through our five or ten seconds, that's all that matters... and on to the next one.

"We've got shots in *JP* that run over twenty seconds which show people walking up to a giant, breathing, walking, dinosaur. No

interested in effects since I was six or seven. I saw Ray Harryhausen movies, *King Kong* and *War of the Worlds*. Somehow, when I was really young, I was knocked out by what effects tried to show. New creatures, new worlds. I got a still camera and began shooting dinosaurs and spaceships.

"When I was ten, I got an 8 millimeter camera and shot movies. I was moving things through the frame in stop-motion. I had a little Keystone camera. I had to push the button quickly to stop motion and it actually shot three frames instead of one. The film would come out all jerky, but it was still really exciting.

"A couple of years later, I moved up to an 8 millimeter camera that you could view through the lens. No more parallax problems. It actually shot one frame of the film at a time, which was a breakthrough. And it could rewind!

"When I was 14, my parents bought me a 16 millimeter Bolex for \$600.00. That was a lot of money back then. Their encouragement was very important in helping me get where I am today.

"My parents didn't know what I was doing; I didn't know what I was doing! There was no effects community in Los Angeles, where I grew up. I knew maybe three or four kids who were doing what I was doing. One friend lived across the street, but he didn't have a camera. We'd go to each other's houses and show our films. I

wasn't interested in school. I was going to it, but not interested. After school and summer vacations were spent just shooting film. And I wasn't trying to tell a story or anything. I was just making these screwy little effects shots and scenes.

"I didn't think it would amount to anything professional. I knew I didn't want to get a normal job, but I didn't think what I was doing would ever be a real job. In the Fifties and Sixties, all the major studios, except for Fox and Disney, closed their effects departments. These were big studio shops with very strict rules about what you could and couldn't do.

"In 1975, I saw George Lucas' documentary, *The Rain People*, at an Academy screening. Francis Coppola was there, and he talked a little about George. I'd seen George's *American Graffiti* and *THX 1138*, which I thought was a good film.

"I'd heard that George was going to produce this space film (*Star Wars*). That same year (1976) three effects films had come out: *Island at the Top of the World*, *Earthquake*, and *The Towering Inferno*. I really wanted to be on the inside, just to see what

these big Hollywood shows were like. I said to myself I'll give it a try, and if I don't like it, I'll get out.

"Then I learned that John Dykstra had been hired to be in charge of the effects on *Star Wars*. John and Al Miller came up with the idea of building a new tool for controlling camera movement, the motion-control system. It enabled you to move the camera about with the use of repeatable Stepper motors, and to shoot at a slow frame which made things appear to move very fast when projected at normal speed.

"Because I'd been doing stop-motion animation of the Pillsbury Dough Boy, I understood shooting slow speeds. I'd spent all day doing a four second shot. John Dykstra thought that that would be an advantage to running the motion-control equipment. So he hired me. He was right." So started Muren's career at ILM.

In a recent issue of *On Production*, George Lucas is quoted as saying *Jurassic Park* is, "...the dawning of a new entertainment age." New for Muren and ILM are, "*Schindler's List* (directed by Steven Spielberg, shot in Poland); *Wolf* with Jack Nicholson, Michelle Pfeiffer, Mia Farrow -- a major Mike Nichols' movie; the *Flintstones* and *Forest Gump*, to name a few."

July's *Science Fiction Age* quoted Muren as saying that talent, not innovations, in computer technology, is now the driving force in achieving advances in special effects work. It's this that keeps him going. "The Academy Awards were never an incentive; the salary was never an incentive. I'm here for the same reason now as when I got here: a yearning to fulfill a vision.

"I saw a wall with traditional technology. With CG coming into its own, that wall is gone. That's what's keeping me going now. It's like a second honeymoon."



Left: the stunning opening sequence. Top: the frightening Velociraptor. Below: creating computerized dinosaurs at ILM.



The Latest From LucasArts Entertainment Co.

By Dan Madsen

LucasArts Entertainment Company continues to lead the pack in entertainment software with many new exciting games. The June release of *Imperial Pursuit*, the first Tour of Duty expansion disk for the highly acclaimed *Star Wars* space combat simulator, *X-Wing*, has created a lot of excitement. *Imperial Pursuit* depicts the continuing battle between the Rebel Alliance and the Empire immediately following the destruction of the Death Star at the end of *X-Wing*.

Imperial Pursuit captures all the excitement and intensity of the original game and offers more than 15 new missions in which players must pilot X-, Y- and A-wing starfighters in defense of the Rebel cause. *Imperial Pursuit* features four new cinematic sequences, more digitized voice and its own original musical score. As an added bonus, *Imperial Pursuit* includes a Top Ace Pilot disk which enables players to access all the original *X-Wing* missions in any order.

As *Imperial Pursuit* begins, there is no rest for ragged Rebels, for even as the fragments of the Death Star hurtle into space, the Empire plots retaliation. Flushed out from their hidden base on Yavin — the impending target of the Death Star — the Rebels flee into space with the goal of finding a new, safer haven. In their haste, however, they leave their entire grain supply behind. Though still reeling from the destruction of the Death Star, the Empire regroups to once again focus its wrath on the Rebels — pursuing them into the galaxy and ruthlessly destroying their grain.

Driven from their base, desperate for food and facing the Empire's most terrifying weapons, the Rebels face a questionable future. Only the skill and bravery of young starfighter pilots will secure the destiny of the Rebel Alliance.

Imperial Pursuit is available for IBM and compatibles, and *X-Wing* is required to play the game.

Yet another Tour of Duty expansion disk for *X-Wing* has been released and it promises to be every bit as exciting as the first. The fall release of *B-Wing* begins where *Imperial Pursuit* ends — with the Rebels momentarily safe, but desperate for a new base. During their quest for a safe haven, the Rebels encounter two alien races who they must enlist to help outwit and out battle the Empire. In their renewed effort to defeat the Empire, the Rebels will unleash their most powerful starfighter yet, the B-wing.

The B-wing is a heavy, assault starfighter specifically designed to counter the Imperial Navy's increasing use of Corvettes and Nebulon-B

Frigates. It is configured with three S-foil wings projecting from a cockpit, around which the wings can rotate. This heavily armed and armored ship will take a lot of damage, and features three laser cannons, three ion cannons and dual proton torpedo launchers. Considered a replacement for the Y-wing, the B-wing is faster, more maneuverable and carries more torpedoes.

B-Wing adds a new, intense tour of duty to *X-Wing*, with more than 20 different missions in which the fledgling starfighter is pushed to its limits. In addition to the tour of duty, *B-Wing* offers six new historical missions (a combination of B-wing prototype missions and fictional missions), as well as access to the pilot proving ground. *B-Wing* features three new cinematic sequences, more digitized voice and an original musical score. Additionally, *Star Wars* heroes Luke Skywalker and Princess Leia make cameo appearances.

As with *Imperial Pursuit*, *B-Wing* is available for IBM and compatibles, and *X-Wing* is required to play the game.

One of the most unusual adventures from LucasArts is the fall release of *Sam & Max Hit the Road*, a bizarre, detective adventure based on the popular *Sam & Max Freelance Police* comic books created by artist/writer Steve Purcell.

When Bruno the Bigfoot — the premier side-show act from the local carnival — mysteriously disappears with his girlfriend Trixie Giraffe Necked Woman, freelance police partners Sam and Max are called in to track down the missing sasquatch and his mate. The baffling case takes detectives Sam and Max — a canine "Sam

Spade" and his trouble-making, hyperkinetic side-kick rabbit — on a romp through many of the nation's lesser known, yet suspicious, sites, such as the World's Largest Ball of Twine, the Celebrity Vegetable Museum and the Mount Rushmore Prehistoric Bungee Cavalcade and Tar Pit Slide.

Purcell, who is providing creative direction and art for *Sam & Max Hit the Road*, describes the game as having "a real edge to it that adults will appreciate. Kids will like the cartoony look and wild terrain of *Sam & Max*, and adults will get into the more subtle verbal and situational humor. The game will appeal to audiences who like *The Simpsons* or *Ren & Stimpy*."



and Michael Stemmle. Stemmle was lead programmer for LucasArts' award-winning adventure, *Indiana Jones and the Fate of Atlantis*, and Clark led the conversions of popular titles such as *Indiana Jones and the Fate of Atlantis*, *The Secret of Monkey Island* and *Loom* to Macintosh, Amiga and CD-ROM platforms.

Sam & Max Hit the Road will feature several innovations, including full-screen graphics throughout the game and a "pop-up" icon interface for verbs, dialogue choices and inventory items. The game will be introduced for IBM and compatible computers.

That's just a taste of the new innovative adventures currently available from LucasArts Entertainment Company. As always, The Lucasfilm Fan Club will continue to keep you up-to-date with all the latest releases!

Left: One of the original comics from *Sam & Max Freelance Police* of which the new LucasArts Entertainment Company's game is based. Below: a sample of the computer graphics from *Sam & Max Hit the Road*. The game features several innovations, including full-screen graphics and is available for IBM and compatible computers.



